

DETECTORISTS - SERIES 2

EPISODE FIVE

Written by

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SHOOTING SCRIPT

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1 EXT. FIELD - DAY

1

Andy and Lance are detecting a few metres apart. It is a really blustery day and they are having to lean into the wind.

Andy looks up and notices something large rolling towards them across the field. He shouts to Lance.

ANDY

Oi! Mate!

Lance looks up, Andy gestures towards the approaching thing.

It gets closer and closer, it's one of those circular trampolines with netting around the sides. It rolls right past them and continues across the field. They watch it go. Eventually:

LANCE

What was that?

ANDY

A trampoline.

They look back where it came from to see a Land Rover speeding across the field towards them.

It slows when it gets to Andy and Lance. LARRY BISHOP winds down the window.

BISHOP

Any of you chaps seen a trampoline?

LANCE

Yeah, went that way.

BISHOP

Was there a child in it?

ANDY

Don't think so.

BISHOP

Right.

LANCE

Is that good news?

BISHOP

Potentially.

He puts his foot down and hares off across the field. Andy and Lance watch him go.

TITLES:

**detectorists**

2

EXT. FIELD - DAY

2

Andy and Lance are having a lunch break. Eating sandwiches and drinking tea.

ANDY

You said to me, and I quote: "I've got to give her space".

LANCE

I know.

ANDY

You said you'd like Kate to call you dad but it was too early and you had to give her space.

LANCE

I know.

ANDY

And then you dump forty five individually wrapped birthday and Christmas presents on her?

LANCE

I'm an idiot.

ANDY

I'm surprised she didn't call the police.

LANCE

I got over-excited.

Pause.

LANCE (CONT'D)

See, now you've got Stan you're sorted for someone whose always going to love you. That's in the bank. What ever else happens you're protected.

I didn't realize it but I was afraid of getting old and lonely. And suddenly Kate was there and for a moment or two I could see *my* future and it was all going to be okay. Terrified I've blown it.

ANDY

Where did she go?

LANCE

Don't know. She's not answering my calls.

ANDY

She'll be back.

LANCE

I bloody hope so.

Pause.

ANDY

Oh, I got that job.

LANCE

Yeah?

ANDY

Yep.

(beat)

I think it was because I mentioned Crackdust and the Botswanian Death Metal scene.

LANCE

Must have been. You're welcome.

(beat)

Are you going to take it?

ANDY

Dunno.

LANCE

You haven't told Becky yet have you?

ANDY

No.

LANCE

What's the problem?

Pause.

ANDY

I'm so scared mate.

LANCE

Of what?

ANDY

Of taking my family out to the middle of nowhere, to a malaria zone for christ sake, and of not knowing what the fuck I'm doing once I'm out there.

(MORE)

ANDY (CONT'D)

Of not being able to cope and Becky  
*seeing me* not being able to cope.  
It feels like stepping off a cliff  
into the unknown.

LANCE

Sometimes in life we have to step  
off cliffs.

ANDY

That's not an expression, shut up.

LANCE

I'm trying to help.

ANDY

Yeah well your fridge magnet  
philosophies *aren't* helping.

LANCE

Look, since meeting Kate...

ANDY

Yeah, I know what you're going to  
say. You're going to say since  
meeting your daughter for the first  
time it's made you re-evaluate  
what's important in life and made  
you determined to grab every  
opportunity and not take anything  
for granted.

LANCE

Not word for word but along those  
lines.

ANDY

Yeah well, I've heard it all  
before.

LANCE

Where?

ANDY

On Oprah Winfrey so back off.  
I'm fed up with people trying to  
push me in directions I don't want  
to go.

LANCE

Mate, you'll regret it if you don't  
take that job.

Pause. Perhaps Andy know's he's right.

LANCE (CONT'D)

When have you got to let them know  
by?

ANDY

End of the week I think. Says in  
the letter.

Andy goes to his back pocket for the letter. It's not there.  
He checks the other side.

ANDY (CONT'D)

Bollocks.

LANCE

What?

ANDY

Not there. Must have fallen out.  
Oh well. There you go. It's a sign.

LANCE

There are no such thing as 'signs'.

ANDY

There are when you want there to  
be.

3 INT. ANDY AND BECKY'S HOUSE - DAY

3

Becky, getting ready to leave the house with baby Stan,  
notices the letter on the floor. She picks it up and reads  
it.

3A EXT. DANEbury STREET - DAY

3A

SOPHIE

Peter?...  
What's going on? Why haven't you  
been answering your phone?

3B EXT. GROUND ZERO - DAY

3B

Peter is by his camper.

PETER

I've had enough Sophie, I'm packing  
up. Getting out of here...  
I don't know, Terry and the others  
turned it into some stupid  
conspiracy and it's spoilt for me.  
I'm going home.

INTERCUT WITH:

SOPHIE

What, that's it? You're just going?

PETER

It's not your fault but the whole thing has gone sour. They can have their rally, dig it all up, it's nothing to do with me anymore... I'm sorry. It was nice to meet you...

Sophie is a bit stunned, slightly choked up.

SOPHIE

Yeah, you too.

She hangs up. We stay on her as her expression turns from sadness into anger.

Peter hangs up and looks thoughtful. Dials a number, waits.

PETER

Where are you?...  
No, change of plan, it needs to be tonight...  
Soon as you can.

Hangs up. Hint of a smile?

4

INT. TWO BREWERS PUB - DAY

4

Lance is at a quiz machine as Andy brings over two pints and two packets of crisps.

LANCE

Capital of Mongolia?

ANDY

Ulan Bator.

Lance hits the button.

LANCE

Knew that.  
Largest carnivore?

ANDY

Blue whale?

LANCE

Land carnivore.

ANDY

Bengal tiger?

Lance hits the button.

LANCE

Polar bear.

ANDY

Polar bear, surprising.

They go to a table, Andy puts the drinks down.

The BARMAN comes over to their table.

BARMAN.

Here, are you going to be seeing your mate? The foreign bloke?

ANDY

Peter? German?

BARMAN.

Yeah.

ANDY

Not sure, maybe.

The barman is holding a wallet.

BARMAN.

He left this here.

ANDY

Oh right yeah, I can give it to him. When was he in?

BARMAN.

Earlier, with two others.

ANDY

Was Sophie with him?

BARMAN.

No two blokes. The one with the hair and the short one.

LANCE

Simon and Garfunkel.  
Did they have metal detectors with them?

BARMAN.

Yeah I think so.

He goes away. They watch him go and then Lance pounces on the wallet and starts going through it.

ANDY

You can't do that!

LANCE

Shut up.

ANDY

What's in there?

LANCE  
What was his Grandfather's name?

ANDY  
Schneider.

Lance shows Andy a driving licence/ID card.

LANCE  
Baumann.

ANDY  
Maybe it was his mum's dad.

LANCE  
No, he said his grandmother was pregnant with his *dad* when the plane went down.

ANDY  
There's any number of reasons he could have a different name...

LANCE  
Mate it's not looking good. He's after something else.

ANDY  
All that stuff about buried gold is just internet bullshit isn't it? It's a rural urban myth...

But he stops short when Lance tips up the wallet and a large gold coin falls out on the table and stays spinning. They recoil. Lance slaps a beer mat down on top of it.

ANDY (CONT'D)  
What was that?

Lance lifts the corner of the beer mat and puts it down again with wide eyes.

LANCE  
Gold coin.

ANDY  
Yeah?

LANCE  
German. It's got an eagle on it.

ANDY  
Is the eagle holding anything?

Lance peeks again and nods.

LANCE  
Yep. It's holding a wreath.

ANDY

And is there a symbol in the  
wreath?

Peaks again.

LANCE

Yep.

Lance, not wanting to touch the coin, not even wanting to  
look at it, scoops it back into the wallet using the beer  
mat.

LANCE (CONT'D)

We've got to speak to Terry.  
Emergency meeting.

They get up to go, Lance puts the wallet on the bar and calls  
to the barman.

LANCE (CONT'D)

Second thoughts Mike, we'll leave  
it here in case he comes back for  
it.

The barman gives the thumbs up and they leave.

5 EXT. TERRY AND SHEILA'S HOUSE, HALL - DAY

5

Lance and Andy have rung on the doorbell. Terry opens the  
front door wearing a natty combo of shirtsleeves, tie and  
waistcoat, flat cap and spats.

TERRY

Lance, Andy.

LANCE

Terrence.

TERRY

Come through to the operations  
room.

They go through.

CUT TO:

6 INT. TERRY AND SHEILA'S HOUSE, LOUNGE - DAY

6

Already gathered in the room are Hugh, sitting stiffly in an  
armchair, Russell, standing awkwardly beside, Louise and  
Varde.

LANCE

Everybody.

EVERYBODY

Lance. Andy.

Sheila enters wearing a rockabilly swing dress and neckerchief.

SHEILA

Hello! How exciting!

EVERYBODY

Sheila.

SHEILA

I wish I'd known you were all coming. I'd have laid on a buffet.

They picture Sheila laying on a buffet.

SHEILA (CONT'D)

Who'd like some lemonade?

Andy and Lance are very enthusiastic.

LANCE

Ooh yes please!

ANDY

Yes please Sheila!

They nod encouragement and give thumbs up to the others who also accept. Sheila scurries off.

TERRY

So what's this about?

ANDY

We don't think Peter is telling the truth. We don't think his grandfather was on that plane. He was seen drinking with the Dirt Sharks.

TERRY

I knew it!

RUSSELL

Sneaky bastard.

LANCE

And we've seen something that might back up Varde's buried gold theory.

LOUISE

What did you see?

LANCE

Well I don't want to reveal too much but suffice it to say 'a large gold coin fell out of Peter's wallet'.

TERRY

What type of gold coin?

LANCE

A... bad gold coin.

TERRY

No!

LANCE

'Fraid so.

RUSSELL

You mean a...

TERRY

Not in this house thank you Russell.

ANDY

We think they're going to hit that site.

TERRY

When?

LANCE

Well he knows we're onto him, why was he meeting with the Dirt Sharks?

TERRY

You think tonight?

HUGH

(panicked)

We need to protect it.

TERRY

I think you're right, I think we need to get up there.

RUSSELL

All of us?

HUGH

A stake out?

TERRY

No more, no less young Hugh.

HUGH

Cool.

He steps over to the table where an Ordinance Survey map of the area is laid out.

TERRY

There are three different ways you could get to that field.

He places a button at each entrance to the farm.

TERRY (CONT'D)

You'll have to guard all three.

He turns to a sideboard and grabs some walkie talkies.

RUSSELL

Where will you be?

TERRY

Sheila and I have a prior engagement.

LANCE

What? Where are you going?

Terry looks down at his outfit. Isn't it obvious?

TERRY

Lindy hop.

LOUISE

Can't you forgo the lindy hop?

TERRY

Sheila's been looking forward to the lindy hop.

LANCE

Is dancing more important than detecting?

TERRY

No. But Sheila is.

Sheila enters with a tray of lemonade.

TERRY (CONT'D)

Who's up for an all nighter?

They are and each take a glass.

TERRY (CONT'D)

The DMDC!

EVERYONE

The DMDC!

Andy, Lance and Terry pointedly do not drink. All the others take a big gulp.  
The doorbell rings.

SHEILA  
I'll get it!

CUT TO:

7 INT. TERRY AND SHEILA'S HOUSE, HALL - DAY 7  
Sheila opens the door to a ruffled Sophie.

SHEILA  
Oh hello Sophie.

SOPHIE  
Hey Sheila, are they here?

SHEILA  
Yes, go through, do you want some lemonade?

SOPHIE  
No thank you.

CUT TO:

8 INT. TERRY AND SHEILA'S HOUSE, LOUNGE - DAY 8  
Russell, Hugh, Louise and Varde are struggling with the sour lemonade. (For the rest of this scene they are rendered speechless in the background.) Sophie storms in.

TERRY  
Sophie! There you are!

SOPHIE  
What have you done?

TERRY  
What have we done?

SOPHIE  
I just spoke to Peter. He's packing up and going.  
You've driven him away.

ANDY  
No Sophie...

SOPHIE  
Yes Andy. He came to us asking for help with a personal, emotional journey he was making and you've just made it into a farce...

ANDY

Sophie...

SOPHIE

You're all so paranoid. You think everybody's out to take something from you.

LANCE

Sophie he's lying to us. He's not who he says he is.

SOPHIE

Who is he then?

LANCE

Well his name isn't Schneider.

SOPHIE

And that's your proof?

ANDY

He's been meeting with the Dirt Sharks.

SOPHIE

Yes, and I bet he wishes he went to them to begin with because they're not going to turn the whole thing into a carnival and invite the local paper down.

She turns and leaves. Andy follows her through the hall and out the front door.

CUT TO:

9 EXT. DRIVEWAY - DAY

9

Andy catches up to Sophie as she reaches the end of the drive.

ANDY

Sophie, he's a nighthawk.

SOPHIE

No. You're wrong. I'll prove it.

She storms off.

10 EXT. GROUND ZERO - EVENING

10

Peter's camper van is parked up and a small campfire is burning next to the toppled standing stone.

Peter is getting some stuff out of the van and has just grabbed his metal detector when he becomes aware that Sophie is there. Neither speak for a moment. Sophie's looks down at the detector.

SOPHIE  
What's going on?

PETER  
I decided I have to get up there  
before Terry and the rest go  
digging it up.

SOPHIE  
Why? What's up there?

PETER  
(beat)  
You know what's there. I told you.  
My grandfather's plane.

SOPHIE  
But he wasn't on it when it went  
down.

PETER  
I still have a connection to it. It  
won't be the poignant moment I was  
hoping for but it'll be something.

SOPHIE  
They say you're lying, that  
Schneider isn't your name.

PETER  
I never said my name was Schneider.  
I have my stepfather's name,  
Baumann.

SOPHIE  
I thought we were going to spend  
the summer together.

PETER  
Well we still can. I'm sorry, I was  
angry. I don't have to go home.  
We'll leave in the morning. Just  
let me do this tonight.

Pause.  
They she moves closer.

SOPHIE  
Do you want me to help?

PETER  
No. Thank you. I want to be alone  
for this.

She is almost convinced when some voices are heard and Simon and Garfunkel, in full nighthawking gear, come striding around the corner.

ART

You won't be able to get your van  
up that track so we'll have to take  
the stuff up by foot.

He stops short when he sees Sophie.

She looks at Peter.

10A INT. LANCE'S FLAT - EVENING

10A

Lance is gathering together on the table what he needs for the stakeout: Binoculars, night-vision, thermos, walkie talkie etc.

As he starts to put them in a bag he spots the two opened birthday presents and the envelope containing Kate's cheque.

He contemplates them before whipping out his phone and dialling before he can think better of it. Waits for a reply, it goes to voice-mail.

LANCE

Hello Kate, it's... your dad...  
it's Lance. I thought I'd leave you  
a message... Another message.  
Ignore the other seven.  
I just wondered if I was going to  
see you again? That's all.  
Sorry about the birthday and  
Christmas presents. I don't know  
what I was thinking. I'm going to  
load them up in the car and take  
them to the charity shop on Monday.  
You were probably never into Evel  
Kniesel anyway. I think I bought  
that one for myself.  
But I want you to have the pocket  
money I saved for you. That's yours  
and if you want to give it away  
that's up to you but I want you to  
have it.  
Maybe let me know where I should  
send it? You can text me an address  
if it's easier.  
All right.  
Bye.

11 EXT. LINDY HOP - NIGHT

11

Terry steps out of the side door of an old military aircraft hanger. He is out of breath and wipes his forehead with a hanky.

A couple in WWII airforce uniform are smoking close by. Jazz music is playing inside and we can see coloured lights through the window. Terry wanders away from them past a Spitfire and un-clips a walkie talkie from his belt.

TERRY

Terry to Cobbs Lane, come in Cobbs Lane. Over.

12

I/E. CAR - NIGHT

12

Lance and Andy are sitting in Lance's TR7. Lance picks up the walkie talkie.

LANCE

Cobbs Lane receiving. Go ahead  
Lindy Hop. Over.

TERRY (V.O.)

Anything to report? Over.

LANCE

Negative Terry, nobody come through  
the Cobbs Lane access in either  
direction. Over.

TERRY (V.O.)

And no activity on the site? Over.

LANCE

Don't actually have an eyeball on  
the site Terrance, from where we  
are. Over.

TERRY (V.O.)

Copy that. Keep access point under  
surveillance and stand by for  
further instructions. Over.

LANCE

Juliet Bravo.

Andy and Lance roll their eyes, 'What is he like?', Lance picks up a night-vision monocular and scans around.

ANDY

Funny. You never think you'll  
*actually* end up on a stake out.

LANCE

This is the third stake out I've  
been on.

ANDY

Yeah? What were the other two?

LANCE

One was protecting a giant vegetable the night before an important horticultural show. Long story. I didn't grow it.

ANDY

Pumpkin?

LANCE

Marrow.

ANDY

And the other one?

LANCE

Oh I staked out an ex-girlfriend's house to see who she was going out with.

Andy just stares at him.

LANCE (CONT'D)

What?

ANDY

Uh. That's stalking.

LANCE

Well, no, not really. It would have *become* stalking if I'd done it loads.

ANDY

How many times did you do it?

LANCE

Three or four.

13 EXT. FIELD - NIGHT

13

Next to a gate on another farm track, Russell and Hugh have warm coats, hats, scarves and are sitting in deck chairs.

RUSSELL

Did you tell your parents?

HUGH

Tell them what?

RUSSELL

That you were going to be up late?

HUGH

No.

RUSSELL

Do you want me to give them a ring?

HUGH

Um, not really.

The radio crackles and Terry comes through.

TERRY (V.O.)

Come in Ashdown Road. Over.

RUSSELL

Go ahead. Over.

TERRY (V.O.)

Anything happening down there?  
Over.

RUSSELL

Negative, ah... nope. No suspicious  
activity here. Over.

TERRY (V.O.)

Do you have a good view of the  
crash site? Over.

RUSSELL

Uh, not from here Terry. It's the  
other side of the hill from us.  
Over.

TERRY

Copy that. Over.

Pause. They sip tea.

14 EXT. FIELD - NIGHT

14

Wide shot of Louise's car parked by a gate at another  
entrance to the site. Louise and Varde are illuminated  
inside.

15 INT. CAR - NIGHT

15

Long pause. Louise glances across at Varde who has her arms  
crossed and is sulkily looking out of the window.

LOUISE

Come on Vee. Why the silent  
treatment?

Varde ignores her. Louise sighs. The radio crackles.

TERRY (V.O.)

Terry to Danebury Road, do you read  
me? Over.

LOUISE  
Danebury Road receiving you. Over.

TERRY (V.O.)  
Louise. Tell me you can see the  
crash site from where you are?

Long pause until...

TERRY (V.O.)  
Over.

LOUISE  
Um, that's a negative Terry, not  
from this position.

16 EXT. LINDY HOP - NIGHT

16

TERRY  
Am I to understand that not one of  
you can see the actual site that  
we're supposed to be watching?  
Over.

There is a long pause. Eventually crackly responses start  
coming in.

LANCE (V.O.)  
Seems about the size of it Terry.

RUSSELL (V.O.)  
Looks that way Terry, yes.

LOUISE (V.O.)  
That's an affirmative... Over.

Infuriated, Terry manages to keep his voice calm.

TERRY  
Which one of you is closest?

Pause.

LANCE (V.O.)  
Um, that'll probably be us Terry,  
Cobbs Lane. Do you want us to take  
a wander over? Over.

TERRY  
Might be a good idea Lance.

17 EXT. FIELD - NIGHT

17

Lance and Andy exit the TR7, Lance turns on his night-vision  
and they make their way up the line of a hedge and over a  
stile into the next field.

18 EXT. FIELD - NIGHT 18

Crouching down, Andy and Lance creep along behind a hedge. They stop and lift their heads above the foliage to see into the site. Lance look through his night-vision scope.

19 EXT. FIELD, LANCE'S POV, NIGHT-VISION - NIGHT 19

Across the field we can see four figures illuminated in the infrared. They have torches and metal detectors but we can't see their faces.

20 EXT. FIELD - NIGHT 20

Lance and Andy duck back down.

LANCE

Shit.

Lance speaks into the radio.

LANCE (CONT'D)

Come in Terry. Over.

TERRY (V.O.)

Go ahead. Over

21 EXT. LINDY HOP - NIGHT 21

LANCE (V.O.)

We're too late Terry. Nighthawks.

TERRY

How did they get there? Over.

LANCE (V.O.)

Don't know, didn't come past any of us.

TERRY

How many? Over.

LANCE (V.O.)

Four, at least three of them with detectors.

TERRY

Okay. I'll phone the police. You sit tight. Don't let them know you're there. Things can turn nasty with these sorts of people. Over and out.

22 EXT. FIELD - NIGHT 22

Russell is asleep and Hugh is nodding off. The walkie talkie has slipped onto the ground. Terry's voice is faint and crackly.

TERRY (V.O.)  
I'll drop Sheila home and get  
straight down there. Over and out.

An owl hoots in the trees.

23 EXT. FIELD - NIGHT 23

Andy is peering over the hedge with the night vision.

LANCE  
Can you see their faces?

ANDY  
No. They've got hoods. I'm pretty  
sure its Peter and the Dirt Sharks  
but there's someone else further  
off that just seems to be watching.

LANCE  
No sign of any gold dances?

ANDY  
No.

Andy hands the night-vision.

ANDY (CONT'D)  
Do nighthawks do a gold dance when  
they find gold?

LANCE  
Dunno. Does seem a bit frivolous.  
Wait...

He stops and listens.

LANCE (CONT'D)  
I can hear cars.  
We better get back.

They start to move back along the hedge.

CUT TO:

24 EXT. FIELD - NIGHT 24

Andy and Lance arrive back at the car as two police cars approach down the lane.

Lance jumps into the TR7 and starts her up as Andy opens the gate. As the first car pulls up Andy speaks to the driver and points the way into the field.

ANDY

Follow the track up and to the left, it's the first field.

Andy jumps in with Lance and they follow the car up the track.

CUT TO:

25 EXT. FIELD, CRASH SITE - NIGHT

25

Paul and Art, using head-torches to light their way, have dug several large holes within a small area. Paul is waist deep in a hole and Art is detecting close by.

PETER

Come on, your detector is beeping, why aren't you digging?

ART

These are all false signals. There's so much scrap metal in the ground...

PAUL

And the ground is all mineralized, burnt from the explosion.

PETER

Doesn't that piece of junk have a gold setting?

ART

The Arado 120b is a highly sophisticated, deep-seeking metal detector.

PAUL

I don't understand why a German bomber over England was carrying gold anyway. Isn't that a ridiculous idea?

They suddenly hear the sound of car engines and flashing blue lights and bright headlights appear at the edge of the field.

PETER

Shit.

Peter and Art scarper in different directions leaving Paul struggling out of the hole.

Quick cuts of the action in the field:

Art, with his precious Arado, legging it across the field. As he gets to the gate a police car swings into the field. Art changes direction and makes it some way before the other police car cuts him off. Again he changes direction but Lance's TR7 is right behind and peels off the other way to block his escape. Art stumbles and flings his detector which lands in the path of the TR7.

ART

NO!

The TR7 comes to a stop just before hitting the Arado. Art breaths a sigh of relief. Lance allows the car to slowly roll forward over the detector.

ART (CONT'D)

You imbecile!

He tries to scabble to his feet.

POLICE OFFICER

Stay down and keep your hands where  
I can see them!

CUT TO:

Paul is tripping and stumbling across the field in a different direction, blind panic in his eyes, speaking to no-one.

PAUL

Oh my god. Oh my god. I knew this  
would happen. Why are we running?  
We're just making it worse.

He stops and puts his hands up.

PAUL (CONT'D)

I've stopped. There, I've stopped.  
(raises his voice)  
I'm not trying to get away!

Out of nowhere Varde fells him with a flying tackle and before he can do anything Louise has him pinned painfully to the ground. His face is pushed into the grass but he continues his muffled cries.

PAUL (CONT'D)

I can't breath! I'm not resisting!  
You're pulling my hair!

CUT TO:

26 EXT. FIELD - NIGHT

26

Russell and Hugh are wrapped up in blankets, nice and cosy and fast asleep in their deck chairs.

A figure in a hoodie runs past them and out into the night.

Russell stirs...

RUSSELL

Margarine.

...and goes back to sleep.

CUT TO:

27 EXT. FIELD - NIGHT

27

Back at the site, illuminated by the car headlights, the policeman is helping Art to his feet.

ART

I don't see what we've done wrong...

POLICE OFFICER

Why were you running then?

ART

I didn't know who you were.

POLICE OFFICER

How many of you are there?

Louise and Varde arrive with Paul, arm locked behind his back.

PAUL

I didn't even want to come, I wasn't trying to get away...

POLICE OFFICER

How many more?

LANCE

There were four in the field.

POLICE OFFICER

What are your names?

ART

Phillip Peters.

PAUL

Paul Lee.

POLICE OFFICER  
Where are the other two?

PAUL  
Don't know.

POLICE OFFICER  
What are you doing here?

LANCE  
Nighthawking! That's what they're doing!

ART  
How dare you! We have permission to be here!

LANCE  
At two o'clock in the morning?

POLICE OFFICER  
Who do you have permission from?

MAYOR (V.O.)  
From me.

They turn to see the Mayor coming out of the darkness towards them, shielding his eyes from the headlights.

POLICE OFFICER  
And you are?

MAYOR  
I'm the mayor, this is my land.

POLICE OFFICER  
And you know these two men?

MAYOR  
Yes.

POLICE OFFICER  
And you gave them permission to be here?

MAYOR  
Yes.

The Police officer turns to Lance.

POLICE OFFICER  
So... what's the...? Why are we...?

At that moment they turn at the sound of another car arriving and Terry swings into the field.

LANCE  
It's Terry.

He gets out of the car (still in full Lindy Hop clobber) brandishing a piece of paper. The police man is increasingly bemused.

LANCE (CONT'D)

Hit a snag Terrence. They've got permission from the mayor.

TERRY

No, actually, you can't give them permission to dig here, because I have the licence from the MOD which says this is a Protected Place.

ART

Wrong! The Protection of Military Remains Act 1986 states that this is a *Controlled Site*.

MAYOR

(to the police officer)  
What's the difference?

POLICE OFFICER

(sarcastic)

Do you know what? I know I should know the difference between a protected place and a controlled site according to the Protection of Military Remains Act 1986, but right now I can't bring it to mind. I'm going to have to look it up. In a book. And my book is back at the station. So who'd like to come to the station?  
We'll all go. I'll give some of you a lift.

28 INT. ANDY AND BECKY'S HOUSE - NIGHT

28

Andy lets himself in the front door, trying to be quiet. He deposits his bag and coat and goes through to the kitchen where a light is on.

CUT TO:

29 INT. ANDY AND BECKY'S HOUSE, KITCHEN - NIGHT

29

Becky is sitting at the kitchen table with a mug of something. She is simmering.

ANDY

Hey. What are you doing up?

BECKY

I've got a three month old baby.

ANDY

Oh yeah.

BECKY

How was your stake out?

ANDY

Yeah. We caught three bad guys. One got away.

She doesn't react.

ANDY (CONT'D)

Is he asleep now?

BECKY

Just gone down.  
Did you hear about the job yet?

ANDY

Not yet.

BECKY

No? Well I got some good news today.

ANDY

Oh yeah.

BECKY

Yeah. I've been accepted on VSO.

ANDY

Right, so what does that mean?

BECKY

It means me and Stanley are going to Botswana.

Beat.

ANDY

Without me?

She gets up to go.

BECKY

You can do what the fuck you like,  
I don't care.

ANDY

Becky...

BECKY

You're a fucking liar Andy, I know you got the job because I saw the letter but you're too spineless to take it.

(MORE)

BECKY (CONT'D)

So me and Stan will go on our own  
and you can stay here and play  
stake-outs with your metal  
detecting friends.

ANDY

You can't...

BECKY

Watch me.

ANDY

For christ's sake Becky, this isn't  
fair. You came up with this plan  
and just forged ahead with it when  
you knew I didn't think it was the  
right thing to do.

BECKY

I didn't come up with any plan, we  
both did. We always said we'd go to  
Africa. We've been saying it for  
years.

ANDY

I thought we were joking.

BECKY

I wasn't joking.  
I fell in love with you because  
you're a dreamer. But when it comes  
to the crunch you don't want to act  
on those dreams. You'd prefer they  
remained dreams because then  
there's no risk of failure or  
disappointment.  
What other things we said we'd do  
were you joking about?

30 EXT. FIELD - NIGHT

30

The sky is just beginning to lighten as dawn approaches. The  
first tentative bird song.  
Russell and Hugh, in their blanket cocoons with a sprinkling  
of dew, are snoring.

A fox pads up and pauses next to them, sniffs Russell's  
knees, trots off.

END CREDITS.